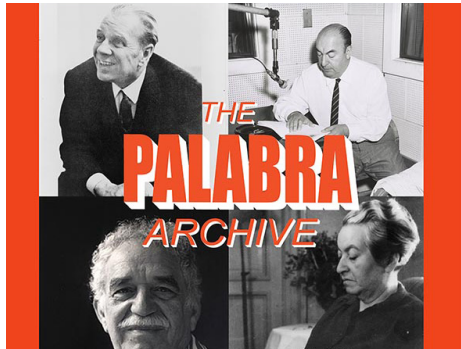


## INSIDE



### Recordings Archive Renamed

The Archive of Hispanic Literature on Tape is now the PALABRA Archive. The rebranding marks the archive's transition to a fully digital resource.

PAGE 3

### Paid Parental Leave

As of Oct. 1, Library staff are eligible to request parental leave for the birth of a child or the placement of a child for adoption or foster care.

PAGE 4

### New Formats Guidance

The Library has released a major revision to its Recommended Formats Statement detailing the best formats to acquire for long-term sustainability of works.

PAGE 5

### New Warehouse to Open

This month, the Copyright Office will open a new 40,000-square-foot warehouse in Landover, Maryland.

PAGE 6

### Q&A: David Fernández-Barrial

The chief steward of the Guild discusses his background, his Library career and his passion for advocacy.

PAGE 7



IT Services Operation

OCIO staff arrange for the departure of the mobile data migration service that facilitated transfer of a copy of the Library's digital collections to a new enterprise cloud environment.

## Data Center Transformation Crosses Finish Line

The multiyear revitalization ensures a stable technological infrastructure for the Library.

BY SAHAR KAZMI

When the Madison Building opened in 1980, a space about one-third the size of a football field was tucked away on the ground floor, dedicated to supporting the Library's computational needs. For 40 years, the Madison primary computing facility – known as data center one, or DC1 – served the Library well, allowing it to meet its mission to Congress and the public.

But the system wasn't designed for the digital age, and in 2018 the Library announced an ambitious \$57.7 million project to fundamen-

tally re-envision its information technology foundation. Last week, following thousands of hours of hard work, the Office of the Chief Information Officer (OCIO) announced completion of the Data Center Transformation.

"While we've had to overcome a number of unexpected challenges – including the ongoing global pandemic – I'm happy to announce that the Data Center Transformation effort has officially crossed the finish line," Chief Information Officer Bud Barton told OCIO staff on Oct. 2. "Thanks to the gener-

DATA CENTER, CONTINUED ON 8

# NOTICES

## DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Lisa Davis at 7-0033.

Shayerah Akhtar  
Craig Andrews  
Sharif Adenan  
Lynette Brown  
Eric Clark

Laurie Harris  
Sharron Jones  
Terri Harris-Wandix  
Donna Williams  
Eric Wolfson

## NO GAZETTE ISSUE ON OCT. 16

The Gazette will not publish on Oct. 16 because of the federal Columbus Day holiday. The deadline to submit editorial copy for the Oct. 23 issue is Wednesday, Oct. 14.

## REMINDER ABOUT POLITICAL ACTIVITIES

With election season underway, the Office of the General Counsel encourages you to review LCR 9-1780 (Political Activity), LCR 9-1730 (Outside Employment and Activities) and OGC's Political Activities FAQ (<https://go.usa.gov/xfScT>). Here's one Q&A:

### May I follow or like a politician or political candidate or make political posts on my personal social media accounts?

You may do so in your personal capacity, on your own time and with your own resources. Additional restrictions may apply if you are a supervisor or provide nonpartisan support to Congress.

Questions? Contact [ethics@loc.gov](mailto:ethics@loc.gov).

## COVID-19 UPDATE

The Library's Health Services Division (HSD) continues to monitor Library staff members with symptoms, clinical diagnoses or positive test results for COVID-19. On Oct. 1, HSD announced that one employee reported exposure to COVID-19 or symptoms associated with the virus last week. Most employees reporting symptoms of COVID-19 are not diagnosed to have it, but, out of caution, the Library is monitoring all reports of symptoms.

HSD is communicating with all staff members who become ill. In cases in which ill individuals were present in Library buildings, HSD is also notifying their close work contacts and cleaning and disinfecting the areas affected. The same process is followed when contractors in Library buildings become ill.

More information on the Library's pandemic response: <https://go.usa.gov/xdTV5> (intranet) or <https://go.usa.gov/xdTVQ> (public-facing staff web page)

# GAZETTE

LIBRARY OF CONGRESS

[loc.gov/staff/gazette](http://loc.gov/staff/gazette)

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**MISSION OF THE LIBRARY OF CONGRESS**  
The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

**ABOUT THE GAZETTE**  
An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at [loc.gov/staff/gazette](http://loc.gov/staff/gazette).

**GAZETTE WELCOMES LETTERS FROM STAFF**  
Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

**Library of Congress Gazette**  
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ISSN 1049-8184

Printed by the Printing Management Section

**GAZETTE DEADLINES**  
The deadline for editorial copy for the Oct. 23 Gazette is Wednesday, Oct. 14.

Email editorial copy and letters to the editor to [mhartsell@loc.gov](mailto:mhartsell@loc.gov) and [wmal@loc.gov](mailto:wmal@loc.gov).

To promote events through the Library's online calendar ([www.loc.gov/loc/events](http://www.loc.gov/loc/events)) and the Gazette Calendar, email event and contact information to [calendar@loc.gov](mailto:calendar@loc.gov) by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to [mhartsell@loc.gov](mailto:mhartsell@loc.gov) and [wmal@loc.gov](mailto:wmal@loc.gov).

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# Audio Archive Rebranded, New Recordings Released

The new brand marks the archive's transition to a fully digital resource.

BY CATALINA GÓMEZ

National Hispanic Heritage Month is underway, and the Hispanic Division is celebrating by unveiling a new name for its unique archive of literary audio recordings. It is also adding 50 new standout recordings to the collection of poets and writers reading from their works.

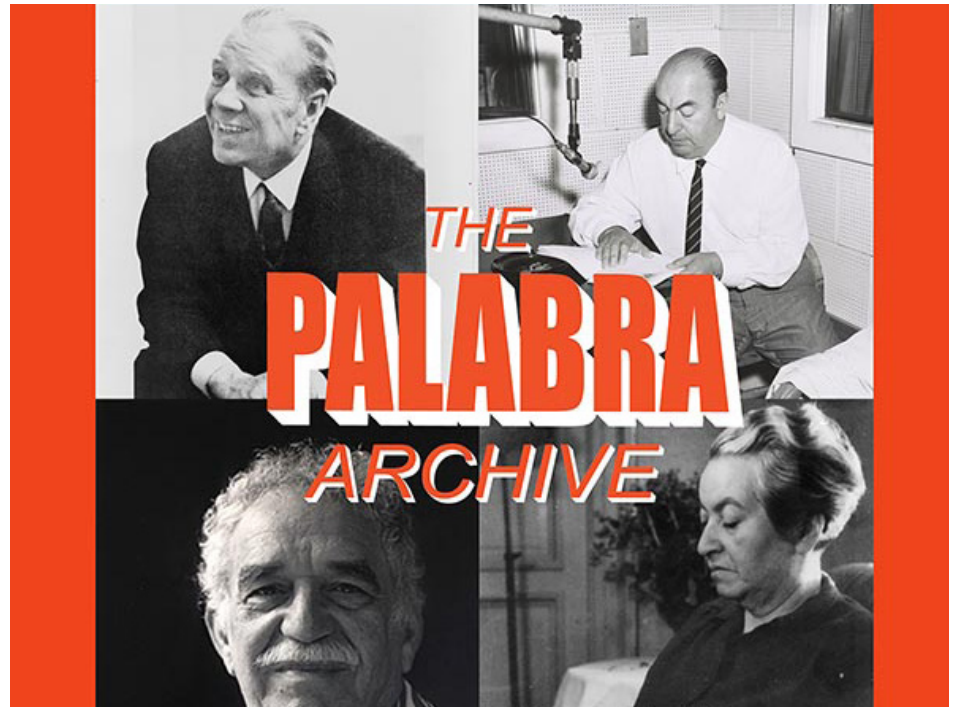
Effective this month, the Archive of Hispanic Literature on Tape will become the PALABRA Archive. “Palabra” means “word” in Spanish, and “palavra” means the same in Portuguese. Both have their origins in the Latin word “parabola,” meaning story.

The archive features the voices of Iberian, Latin American, Caribbean and Latino literary figures and has been curated by experts in the Hispanic Division since 1943.

So, why the name change? Those of us who work with this collection have become increasingly aware that its original name – including a reference to literature on tape – is no longer appropriate for today’s users. We now live in a world where new generations are unfamiliar with 20th-century analog recording methods and where listeners of all ages connect to recordings through new media. As archivists working in these technologically transitional times, my colleagues and I realized the archive’s name needed to change to reflect this reality.

The new brand marks the collection’s evolution from an analog archive to a fully digital one. As of today, all the recordings made on magnetic tape have been digitized. (Since 2006, authors and poets have been digitally recorded.)

By moving forward, we embrace the new but also honor what came before. Without the wonders of



Jorge Luis Borges (clockwise from top left), Pablo Neruda, Gabriela Mistral and Gabriel García Márquez are among the figures who read from their works.

the magnetic era of audio recording, some of the most important inclusions in this collection would not have been possible. Today, we can marvel and listen to numerous 20th-century literary giants such as Jorge Luis Borges, Pablo Neruda, Gabriela Mistral and so many others thanks to that earlier technology.

This year’s release includes sessions with Guatemalan Nobel laureate Miguel Ángel Asturias, Cuban poet and essayist Nancy Morejón and the late New Mexican author Rudolfo Anaya. Also included are 12 recently recorded sessions with Maya Tsotsil and Maya Tzeltal, writers from Chiapas, Mexico. These sessions mark the beginning of a curatorial effort to increase the representation of Indigenous literature in the archive.

As part of our rebranding effort, the Hispanic Division is also launching online features that celebrate the PALABRA Archive and show users how to access its materials.

The first, a research guide ([https://](https://go.usa.gov/xG6ub)

[go.usa.gov/xG6ub](https://go.usa.gov/xG6ub)), functions as the official comprehensive introduction to the collection. It points to recordings that are available for online streaming and materials accessible at the Library. It joins a growing list of guides on Hispanic studies and literature compiled across the institution that are accessible on the Library’s website.

The second feature is a StoryMap, “Traveling Words and Sounds: The PALABRA Archive from the Hispanic Division” (<https://go.usa.gov/xGswQ>). It’s an immersive audiovisual journey through some of the archive’s most treasured recordings and photographs. The website also includes a map that provides a geographical orientation to the contents of the archive.

I encourage you to help us celebrate this month by exploring these new features and, of course, the newly revamped archive. You won’t be disappointed.

PALABRA archive: <https://go.usa.gov/xG65k> ■

# Paid Parental Leave Now Available to Library Staff

As of Oct. 1, Library employees are eligible for paid parental leave in accordance with the Federal Employee Paid Leave Act (FEPLA). It grants federal employees up to 12 weeks of paid leave under the Family and Medical Leave Act (FMLA) in connection with the birth of a child or the placement of a child for adoption or foster care. The Library has updated LCR 9-1020 (FMLA) to include a new paid parental leave subsection. Some key provisions include:

- Employees can substitute paid parental leave for up to 12 workweeks of unpaid FMLA leave (the cumulative amount of all FMLA leave remains at 12 workweeks during the FMLA period).
- The entitlement to paid parental leave is triggered by the birth or the placement of a child, which results in the employee having a parental role (paid parental leave

cannot be used for prebirth or preplacement reasons, but the employee may still have an FMLA entitlement for prebirth or preplacement reasons).

- Paid parental leave must be used within the 12-month FMLA period beginning on the date of the birth or the placement of the child (any unused paid parental leave will expire).
- Paid parental leave may be used intermittently with supervisor approval.
- Each employee has a separate entitlement to paid parental leave (spouses who work at the Library are both eligible for paid parental leave).
- The FMLA service eligibility requirements do not apply to paid parental leave (an employee does not need to complete 12 months of service to be eligible for paid

parental leave).

To use paid parental leave, an employee must submit a paid parental leave request form (Form 1874) to the Health Services Division, along with the applicable FMLA form (Form 1800 or 1801).

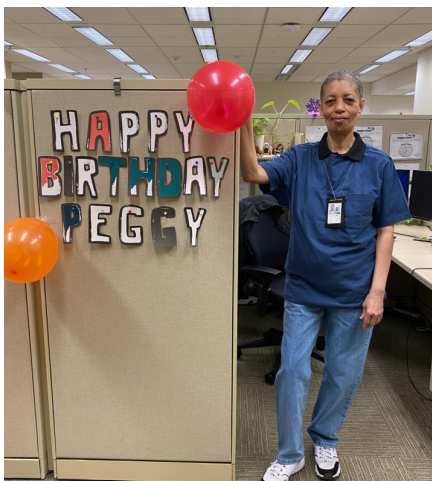
The forms are available at <http://staff.loc.gov/apps/forms/>.

Employees should designate paid parental leave in WebTA with one of the following codes: FMLA Paid Parental Leave Birth; FMLA Paid Parental Leave Adoption; or FMLA Paid Parental Leave Foster Care.

Employees are encouraged to review the new paid parental leave provisions in LCR 9-1020.

Employees can submit any questions concerning paid parental leave to AskHCD or AskHCD@loc.gov and/or consult with their labor organization. ■

## OBITUARY



Financial Services Directorate

### Peggy Nelson

Peggy Nelson, a financial management specialist and Library employee for more than 28 years, died on Sept. 18 at her home in Washington, D.C. She began her career with the Library on June

8, 1992. During her long tenure, she held the deep affection and respect of all the members of her Financial Services Directorate (FSD) family for her positive attitude and love for social gatherings.

Said Mary Klutts, the Library's chief financial officer, "Peggy is one of the people that helped make FSD a family."

Nelson worked in the Accounting Operations Division of FSD her entire career, performing a variety of accounts-payable duties, including coordinating vendor maintenance, managing the central email account, processing payments and assisting the Travel Office as needed.

She started as a fiscal clerk and was promoted multiple times throughout her career to her ultimate position as a financial management specialist. She was an

outstanding employee who was recognized with numerous performance awards over the years.

Nicole Offutt, chief of the Accounting Operations Division, offered a few words that all would agree describe Peggy: "Always willing to help, efficient, knowledgeable in her job, inquisitive, thoughtful, welcoming, ... humble and very content."

FSD staff will especially miss the many parties Nelson hosted for every occasion imaginable, providing food, music and fun for all to enjoy.

Nelson will be sorely missed not only by her FSD colleagues, but also by all who were lucky enough to have known her. She is survived by her sister who lives in Las Vegas. ■



# Recommended Formats Statement Revised

The revision aims to encourage preservation of creative works in all formats.

BY TED WESTERVELT

The Library has released a new version of its Recommended Formats Statement (<https://go.usa.gov/xGfSh>), the document that guides librarians from the Library of Congress and beyond in the best formats to acquire to ensure long-term sustainability of works and access to them. The new version incorporates major changes reflecting the way people today create and use content – geospatial works, three-dimensional designs, musical scores and more.

“This guidance is vital in helping us determine what technical or physical characteristics of creative works will ensure those works are most likely to last for the life of the republic,” Associate Librarian for Library Services Robin Dale said.

First issued in 2014, the statement has undergone annual reviews since then. This past year, however, the review and revision process was more intense. The Library called in subject matter and technical experts in all types of creative works, and teams were given months to explore recent developments in their areas of expertise. At the end of the deliberations, they were able to make foundational improvements that support the ongoing and long-term usefulness of the statement.

Previously, recommended formats for some content categories were determined by digitization practices in the analog world, which were generally similar across different kinds of works. In the digital realm, however, processes are diverging.

For example, print works and sheet music follow similar imaging workflows. But drastically different format considerations often

apply to born-digital works. And some works, such as geospatial digital materials, combine characteristics from the analog and digital worlds. In light of changes like these, the newest version of the recommended formats statement reimagines categories of creative works, adding specific new categories for born-digital materials, such as digitally created musical scores and designs.

The new statement also includes a more structured and transparent system for evaluating digital file formats. It is based on a “level of service” model that defines why certain formats may be designated “preferred” or “acceptable.” This work is grounded in an understanding of similar models from peer institutions, such as the National Archives and Records Administration, Library and Archives Canada, the National Library of Australia and other large research libraries. It draws on

established factors in the community, including the seven “sustainability factors” that the Library already uses for evaluating digital formats. Alongside these, local factors, such as staff expertise and understanding of particular formats, are also considered.

With these changes, the Library is proud to present the new and improved recommended formats statement for the use of all, internal and external to the Library, who have an interest in the preservation and ongoing use of the creative works that form the collections of many cultural institutions.

Having this common template for all content categories going forward will increase consistency in designating digital formats and provide the clarity and transparency needed for current users of the statement and the development of future iterations. ■

## TAKE YOUR MEDICINE!



Amanda Schmitt, a senior nurse practitioner in the Health Services Division, administers a flu shot to a Library employee on Sept. 28 in the Jefferson Building's carriage entrance. The division offered a drive-through option this year because of the pandemic and the need for social distancing.

Shawn Miller

# Copyright Office to Open New Warehouse

The state-of-the-art facility will allow the office to maintain all its records in a single location.

BY PAUL CAPEL

The U.S. Copyright Office holds the most comprehensive collection of copyright records in the world. It has over 200,000 boxes of deposit copies spread among three storage facilities in Landover, Maryland; a contracted space in Pennsylvania; and a National Archives and Records Administration facility in Massachusetts. Even with these three warehouses, that's not enough space. Each day, the office receives new deposits – copies of works that must be submitted with copyright applications. And despite the increase in electronic deposits, our physical deposits continue to grow year after year.

These deposits are managed by the Deposit Copies Storage Unit, a dedicated team of eight staff members that springs into action to retrieve deposits when requested by copyright examiners or researchers or for litigation cases. In this type of work, speed and efficiency of retrieval are critical. Managing deposits across three storage locations can present a challenge to our ideal retrieval times. When our records are stored in several locations, the potential for miscommunication or misplaced deposits increases.

This month, the office will be opening a new 40,000-square-foot warehouse in Landover, Maryland, that has been in discussion for over 25 years. We will be moving our deposits out of facilities that are more than 40 years old to centrally locate them in this new state-of-the-art facility. This is a huge undertaking – we are aiming to move 88,000 boxes in fewer than 45 days.



The Copyright Office's new warehouse in Landover, Maryland, is set to open this month.

The new space is environmentally controlled and meets preservation requirements for the storage of federal records. Even more important, the new facility will allow the office to maintain control over all its records in a single location, which will improve our retrieval times and will enable us to serve our stakeholders better.

This new facility is a great start, but we have an even bigger vision for our deposits. The office is investigating a warehouse management system that will help staff inventory, track, locate and manage all the items in our warehouse. This type of system will help the office enhance the availability and accessibility of materials, decrease manual processing and allow for real-time tracking of

deposits at any given time.

This is a huge step forward in the office's modernization efforts (<https://go.usa.gov/xGkyj>) and could not have been accomplished without the support of teams across the office and the Library. A special thank you goes out to the Librarian of Congress, the Architect of the Capitol, Copyright Office senior leadership and multiple Library of Congress divisions, including Integrated Support Services and the Preservation Directorate, as well as the many talented subject-matter experts who have contributed to the success of this project.

*This story is adapted from a post published on the Copyright Office's blog: <https://go.usa.gov/xGkyE>. ■*

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## OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at [www.loc.gov/about/office-of-the-inspector-general/contact-us/](http://www.loc.gov/about/office-of-the-inspector-general/contact-us/) or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.



## QUESTION & ANSWER



### David Fernández-Barrial

*David Fernández-Barrial is chief steward of Local 2910 of the American Federation of State, County and Municipal Employees, known as the Guild at the Library.*

#### **Where did you grow up and go to school?**

My parents emigrated from Cuba in 1960; they came on their honeymoon. My older brother was born in New York City. I was born in 1972 in Miami and grew up in Hialeah, Florida – “la ciudad que progresa,” or the City of Progress – a unique Cuban American enclave or suburb of Miami. I studied philosophy at Florida International University and came to Washington, D.C., in 1995 with some literary pretensions that the world eventually beat out of me.

#### **What brought you to the Library, and what positions have you held?**

I moved to D.C. from South Florida originally with the intention of pursuing a Master of Fine Arts in creative writing, an idea that I soon dropped. I applied for jobs at the Library while working in Brenta-

no’s bookstore at Pentagon City in Arlington, Virginia, in fall 1995. I was looking for a job around books and joined this institution of ours that was as fascinating then as it is now. I’ve always loved words. What better place to work than the greatest library in the world?

I’ll never forget the unique smell of the stacks when I first entered the Jefferson Building. And the statue of the Maltese Falcon (used in publicity stills for the 1941 John Huston film) that was on display outside the Copyright Office on the fourth floor of the Madison Building back then. Honestly, when I saw the black bird, “the stuff that dreams are made of,” I knew that I had come to the right place.

I have been very lucky: I have been able to learn, absorb and grow in my time at the Library. I started in the Copyright Office, drawn to its role in preserving author’s rights and promoting creativity in American society. I began as a temporary office assistant in the Office of the Register of Copyrights, was hired as an examiner in the visual arts section and advanced to systems analyst and then lead information specialist in the Public Information Office.

Thanks to the influence of a former supervisor, I got my master’s degree in library and information science from Catholic University and became a foreign-language librarian at the National Library Service for the Blind and Print Disabled (NLS).

Because of my love for advocacy, I became a steward for the Guild, then steward director; I’ve been chief steward since 2019. I have been involved in the Guild for many years and am honored to harness my experiences and passions to represent the professional employees of the Library and help make it a better workplace.

#### **What are some of your favorite Library moments?**

I have had many great Library moments, which I am grateful for. I was honored to represent NLS from 2010 to 2014 at overseas meetings of the International Federation of Library Associations; to help in my way to advance the Marrakesh Treaty to facilitate access to published works by people around the world who are blind or print disabled (one of the reasons I became so involved with the Guild); to meet with union counterparts in the Bibliothèque Nationale in Paris; and to escort some fascinating authors at the National Book Festival: Mario Vargas Llosa, Salman Rushdie, Ilyasah Shabazz, Cedella Marley, Esmeralda Santiago, Margot Lee Shetterly, Frans de Waal and the irrepressible Philip Levine. Again: I’ve been lucky.

Yet, as powerful as some of these moments were, helping Library employees find resources and support, advocating for colleagues through the union – that has been my highlight. Being the chief steward of the Guild has been the most challenging and rewarding opportunity at the Library for me, hands down. I’m honored to be in a position to serve public servants, the incredible staff of the Library, who are some of the most talented and creative people in the world.

#### **What do you enjoy doing outside work?**

I enjoy thinking about how things could be different, how our society could be different and how we could express ourselves and respect ourselves and realize our true natures and destinies. I like that and writing, growing things, hanging out with Caroline (my wife) and Elena (my daughter). ■

**Your Employee Personal Page (EPP) is at  
[www.nfc.usda.gov/epps/](http://www.nfc.usda.gov/epps/)**

## DATA CENTER, CONTINUED FROM 1

ous support of Congress and the ... dedication of everyone involved, we've been able to build a world-class IT foundation that will let us grow into the future with advances in technology and the needs of the Library."

For decades, DC1 was the foundation for the Library's mainframe and its IT infrastructure, and it supported thousands of servers, petabytes of storage and other computer hardware needed to maintain the Library's major IT systems and applications. It also accommodated the launch of the Library's public websites and the growth of the web.

But it lacked the independent power and cooling systems required to reliably operate a modern data center. Plus, its location on Capitol Hill presented a risk for continuity of operations planning.

OCIO launched the Data Center Transformation with those limits in mind. The three-year effort included creating a state-of-the-art hybrid hosting environment that combines a high-availability physical data center outside the Washington, D.C., area with an enterprise cloud hosting environment. The project also developed a high-speed, high-bandwidth fiber loop connecting all of the Library's facilities and migrated all production IT applications and systems out of DC1.

In addition to increasing IT security, the new hybrid hosting model will reduce superfluous IT hardware and spending, Barton said. "Balancing the security of on-premises hosting and the flexibility of the cloud ensures that future technology upgrades at the Library will be less costly to implement, and the agency will be better equipped to support new applications and emerging styles of research."

Already, teams across the Library are embracing the benefits of this strengthened technological footing, including staff in the Digital Strategy Directorate.

"While the purpose of this transformation is to make better use of our resources, it also allows us to leverage technology to offer users new ways into our materials," said Kate Zwaard, the Library's digital strategy director. "This gives us the agility we need to experiment to find ways to open the Library's treasure chest using uniquely digital methods."

A good example of such experimentation is the directorate's "Computing Cultural Heritage in the Cloud" (<https://go.usa.gov/xGFGt>). Funded by a \$1 million grant from the Andrew W. Mellon Foundation, it offers researchers the opportunity to map out creative ways the Library can use cloud-based technology to support digital research.

By bolstering the technology behind essential digitization efforts, the Library's enhanced IT infrastructure will also help to ensure more enduring access to physical collections, creating greater opportunities for these materials to eventually be accessed and discovered online.

Improved access in all its forms is a benefit of modernizing the Library's IT infrastructure. "The data center transformation has cleared technical debt that kept our development teams focused on fixing old technologies rather than creating accessible new ones," said Natalie Buda Smith, chief of the IT Design and Development Directorate.

Behind the scenes, the enhanced IT infrastructure also allows for

increased automation, meaning that Library IT systems can be monitored and maintained at a higher level than in the past and with greater security. This capability reduces barriers to continuous IT development work, allowing OCIO more flexibility in responding to evolving user needs.

"The Library is now considerably more capable of supporting a normal technical refresh cycle for its IT infrastructure and applications," said Barry Priest, a senior IT specialist who has been leading OCIO's establishment of a practice called "DevSecOps," which combines IT development, security and operations and maintenance into a more efficient, continuous process.

He added that OCIO developers and engineers now have more fine-grained control over how applications are developed and integrated with one another, and mission-specific software applications will be able to more easily combine research, analysis and delivery functions in one holistic, secure interface.

"From a technological perspective, the Library of Congress today is a fundamentally different institution than it was just three short years ago," Barton said. "We have a lot more to do to modernize Library IT for the future. But with this new foundation in place, we've taken the first big step down that road, and we will be enjoying dividends from this project for years to come." ■

## JOIN THE LCPA ONLINE

The Library of Congress Professional Association (LCPA) has unveiled a new website (<https://staff.loc.gov/sites/lcpa>) and a new option for paying dues electronically. LCPA is open to Library staff, contractors and retirees. Dues are \$10 a year and help to finance the organization's programs, activities and Continuing Education Fund, which offers staff professional development grants annually.

To join online, click the "become a member" link, complete the online membership form and select the option to pay electronically. You will then be taken to PayPal, where you can submit your payment. You can also join by completing the PDF membership form that is available on the website and returning it with payment by postal mail.

Questions? Contact Khadijah Camp ([kcamp@loc.gov](mailto:kcamp@loc.gov)).